

CAMERA SCRIPT

'THE QUATERMASS EXPERIMENT'

by

NIGEL KNEALE

Episode Five

'An Unidentified Species'

PRODUCED BY RUDOLPH CARTIER

Settings by Richard R. Greenough.

DRY 6

STUDIO A

STUDIO MANAGER	-	STUART MORTIMER
S.T.E.L.E.	-	R. McCULLOUGH
LIGHTING ENGINEER	-	MIKE LEESTON-SMITH
CALL BOY	-	David Ellison
STAGE MANAGER	-	FADDY RUSSELL
SECRETARY	-	DAPHNE MARTIN

Saturday. 15th August, 1953

TRANSMISSION - 8.45 - 9.15 p.m.

TECHNICAL REQUIREMENTS

Cameras 1, 2, 3 and 4.
2 Booms
Crans and Goldback
1 practical monitor on floor
Central Telecine
Mechan
Roller Caption Board

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'THE QUATERMASS EXPERIMENT'

Episode Five

15th August

CAST

Professor Bernard Quatermass.....	Reginald Tate
Julith Carroon.....	Isabel Dean
Victor Carroon.....	Duncan Lamont
John Paterson.....	Hugh Kelly
Dr. Gordon Briscoe.....	John Glen
Detective Inspector Lenax.....	Ian Colin
Detective-Sergeant Best.....	Frank Hawkins
James Fullalove.....	Paul Whitsan-Jones
Chemist.....	Richard Cathbert
Boy.....	Anthony Green
Usherette.....	Bernadette Milnes
Janet.....	Christie Humphrey
Ted.....	John Stone
Park Keeper.....	Frank Atkinson
Police Inspector.....	Eginald Hearne
A Drunk.....	Wilfred Brambell
Producer.....	Tony Van Bridge
Commentator.....	Neal Arden
Secretary.....	Josephine Cranbie
Sir Vernon Dodds, Architect.....	John Kidd

NOTE All Camera changes are CUTS except when otherwise stated.

Fade Up Grams -
"The Planets"
by
Cue T/C Mechau - Title
Fade-Up Mechau
Shot 1.
S/pose Cam.4.

"THE QUATERNALSS EXPERIMENT"

Fade Up 4
Roller Caption

Fade Out 4.

Fade Up. T/C Central

Cue T/C Mechau - Title
Fade-Up Mechau
Shot 1.
S/pose Cam.4.

"An Unidentified Species"

Fade Cam.4.
Cue. T/C Central
F.U. TELECINE:
Shot 1: Title

Shot 2: Poster on street-
corner

Shot 3: CARROON, RUSBY and
driver in car

Shot 4: QUATERNALSS, PRISCOE,
JUDITH

NARRATOR: While a startled Britain
learns that Victor Carroon -
survivor of the world's first space-
rocket flight - has apparently
been kidnapped by agents of a
foreign power anxious to secure
his special knowledge -

- Professor Bernard Quaternass is
coming to an even graver conclusion
that Carroon is no longer a normal
being, but an analyzer, a complex-
the living agency of some unknown
life-form from outer space....

Shot 5: RUSBY, TEST, in
hospital ward

.. The kidnappers are found - in the
wreckage of a crashed car. Before
he dies, one of them is able to
give a brief, terrified account
of what killed the driver: a huge,
grey, non-human hand.

Shot 6: CARROON in bombed house,
asleep

The being known as CARROON is at
large in London.

Shot 7: LOMAX on phone

A report reaches INSPECTOR LOMAX
at Scotland Yard that it has been
seen in the Piccadilly area, but even
while this is being followed up...

Shot 8: CARROON and CHEMIST,
who smilingly removes
coat from CARROON's hand,
starts back in horror.
A glimpse of the hand,
before chemist faints

A chemist who has obliquely waited
with a prescription for one
belated customer, is visited by
another....

2.
LIX CAM: 2 - DR. CHEMIST'S SHOP.
Day.
C.O. Carroon.
Pan L - Chemist on
floor - Carroon passes
through shot.

(C.S.C. CARROON looking down past
camera. Pan him past un-
conscious CHEMIST - on floor -
as he makes his way towards
the dispensary. His movements
are extremely slow - like a
sleep-walker)

(Cam. 2. to Scotland Yard)

3

CUT CAM: 1 ~~Dispensary~~
pull as he walks forward

(Rows of bottles on shelves.
Bench with fitted sink, and
glass apparatus - test-tubes,
flasks, bunsen burner, mortar
and pestle, etc. - all the
implements of dispensary.)

CARROON into shot, his right
hand hanging loosely. He
clutches edge of nearest shelf,
looks along it, fails to find
what he wants. As he glances
across, his arm sweeps bottles
from shelf. At other side of
road, he searches again.
Pushing other jars and bottles out
of way, he seizes a large, wide
mouthed jar of crystalline
substance, holds it steadily
in front of him as unconcerned
eyes for a few seconds, puts it
down on bench. On another shelf
he finds a large dark glass, wide
mouthed bottle. He puts this
beside the first, and turns to
apparatus on bench. He selects
a 40 oz glass measure. Moving
step or, he empties almost the
whole of dark bottle's contents
- a pale liquid - into the
measure. Still using only his
left hand. He takes lid off the
first jar and pours a generous
quantity of crystalline substance
into the measure. A violent
reaction results, thick clouds
of vapour rising. He considers
this for a few seconds, then
selects a small bottle of powder
from shelf, removes lid and
empties entire contents into
measure. The bubbling mixture
now almost black. He picks up the
measure, studies it.

NOTE: Liquid could be water,
tinted; the crystalline substance
grated dry ice, and the dark
powder potassium permanganate.
(Subject to satisfactory test)

CAM: Disc:
Fade music

Band:

6.
Mix CAM: 2 Scotland Yard. Day.
2 shot Quatromass and Boy.

(C.U. B.Y., unhappy almost to
the point of tears. He is
sitting in the large leather
chair in LORRY'S office)

(Cams. 1 & 3 to Research
Station. Outer Room)

QUATERMASS: But how did he look?
D'you remember his face?

BOY (hesitantly) It was... dirty.

(Track back to take in
QUATERMASS, crouched close to
him. He holds photograph of
CANNON as shown on cinema-
screen)

QUATERMASS: (holds up photograph)
Are you sure it's the same man?

BOY: (studies photograph) I think
it is.

QUATERMASS: And you came across
him in this lumber house where you
go to play? Lying asleep?

BOY: (nods) Yes, sir.

QUATERMASS: Did he say anything?

BOY: No, sir.

QUATERMASS: He kept this raincoat
over his head the whole time? -
you didn't see it?

BOY: (miserably) No, sir.

(QUATERMASS signs. BOY realises
his answers are unsatisfactory)

I don't know anything about him -
I don't really sir! He never said
a word! Even if you send me away
to one of these places, I can't
tell you -

QUATERMASS: (interrupting) Send
you away? What on earth -?

BOY: (pointing) That's what she said.
She told the manager -

Cam.2. Pull back.

7.

CUT CALL 4
2 shot. Lonax and Ushoretto.

(On USHERETTE: LOMAX nearby)

USHERETTE: (indignantly) Well, you
got in without a ticket, didn't
you? Both of them sneaked in
without paying -

LOMAX: (cheerily) All right - we're not
here for that.

USHERETTE: (crushed) Oh.....

8. Cam.2.
3 shot. Lomax, Quatermass and
Boy.

LOMAX: (to BOY, pleasantly) Now, son,
the only place you'll be sent is -
home to bed.

XXXXXXXXXX

(QUATELLASS and BOY, who is looking C.S. towards LOMAX)

QUATELLASS: I'm not even a policeman.

(BOY turns to him)

Just a - a professor. Tell me, did he seem to understand what you said?

BOY: (encouraged, though still shy) Yes... I thought he was hiding, and I said "I know a better place." So he got up.

QUATELLASS: How did he walk? Slowly? Fast?

BOY: Sort of - sleepy.

QUATELLASS: Go on.

BOY: When I showed him how - (Glances at LOMAX) - how to get into the pictures the back way

9. CUT CAM: 4
Single shot Ushorette

(USHORETTE, LOMAX)

USHORETTE: There you are!

LOMAX enters shot left. LOMAX: And what did you see, Miss Hawkins?

USHORETTE: Well, I didn't really notice him - he was just sitting there in the two-and-threepennies - till he suddenly headed for the exit. Just after the police notice came on the screen.

LOMAX: Did you see his face?

USHORETTE: Well, not so as I could swear. When our manager guessed who it was, I was completely staggered. With us showing films about espionage nearly every week. Well, I mean, you can believe in Lasso, or somebody like that -

Hold Lomax

LOMAX: Very well - thank you, Miss Hawkins.

(LOMAX turns to where BOB is sitting, a large picture of the Borough of Westminster on the wall)

LOMAX: Bob, will you see to those two? I have all particulars now.

10. Can 2.
Single shot Bob.

Pan him left - Ushorette - 4 -

11. Can.4.
Single shot of Boy
12. Can.2.
2 shot Best, Boy and Usher-
ette - door.

pan right - Lomax

pan Lomax left -
Quaternass
13. Can.4.
Single shot Quaternass
- 14
MIX C.M. 1 Research Station
Cater Room
C.U. Caeti.
pan right - single Briscoe.
- BEST: Right. Come along, my lad -
your mother's waiting for you
downstairs.
- BOY: (as they go) Is she cross?
- BEST: Yes (He ushers BOY & USHERETTE
out)
- LOMAX: (running; finger over mouth)
Pillbox ... small streets... yards...
workshops....
- QUATERNASS: (joining him) What are
you going to do?
- LOMAX: We've been over that whole
area round the bombed house.
- QUATERNASS: It's time to lay in a
full scale search again.
- LOMAX: I put forward the case for
that this afternoon - and I must
say it sounded pretty thin stuff -
- QUATERNASS: Three men have been killed!
- LOMAX: Died - while attempting the
abduction of a national hero.
- QUATERNASS: I know - I know -
- LOMAX: That's what he still is - to
fifty million people. If you're
going to attack that belief, you've
got to prove every word of your
case. Can you?
- QUATERNASS: Lomax, I've never wished
so desperately to find myself wrong,
- or been so certain I was right.
Do you think I haven't been haunted,
by this ever since the rocket landed?
I've destroyed my friends... now I
have to take away even their merit
of glory...
- LOMAX: (after a moment) Has
Briscoe found out anything more?
- QUATERNASS: He's still trying.
- LOMAX: Back at the research station?
- (QUATERNASS nods)
- (Close shot Lomax - dressed as
laboratory, as in Episode 1.
Two large caeti in background,
similar to MISS WILDE's plant.

(Pan to BRISCOE, examining slide under microscope. Dissection instruments and petri dishes holding specimens of cacti are near at hand)

Hold Briscoe

BRISCOE: I don't know... (He sits up) It's all in terms of the impossible. If what we found in the rocket was cell-tissue that had undergone some - transformation, and if the cellular structure of one of these cacti were subject to the same mutation....

~~XXXXXXXX~~ Judith enters shot right. (On JUDITH)

JUDITH: There could be an affinity between them?

15.

CUT C.M. 3

2 shot Briscoe and Judith

(On BRISCOE)

BRISCOE: (Unwillingly) Yes, then a union ~~of animal and plant~~ of animal and plant would be - conceivable. (Pause) But - it can't happen!

16

CUT CAM: 1

Single shot Judith

(On JUDITH)

pull back and pan right with her.

Sit

JUDITH: What's possible or impossible any more? Gordon, it's the final nightmare when you wake up and find - that it still goes on! You drag yourself into an hour or two of what was meant to be sleep. And just as you come out of it again you think for an instant, "It was only a dream." Then you remember -

17

Cam. 3

Single shot Briscoe

(She buries her face in her hands. BRISCOE into shot)

Hold Briscoe as he rises pan him right - 2 shot with Judith

BRISCOE: Perhaps you've gone too far in facing up to this. The point comes when for sanity's sake you have to say: "I won't believe any more?"

JUDITH: Or the point comes when we can't help ourselves - and every sense thin: slips away and - there's only fear - (The very admission produces a shiver of alarm. She presses against BRISCOE, whispers:) Gordon!

18. Cam. 1.

2 shot Judith and Briscoe

BRISCOE: (His arm round her, softly) Easy now.

Briscoe leaves shot left. - 6 -

Track in - C.U. Judith

Hold Judith as she rises
pan her left.

JUDITH: (after a moment) I am afraid. I've been afraid from the beginning - that there was so much we didn't know. We're creatures of this earth - we live by its terms and conditions. These are all our minds are made to grasp. (She straightens) While the rocket was lost, I kept wishing; only one thing - that whatever happened to them, it should be clear and final. (Rises) Even now, I'd rather believe that they were killed out there, and that what came out of the rocket isn't - isn't anything to do with - them.

19. Can. 3.
Single shot Paterson

(She turns as PATERSON enters,
dressed for outdoors)

Pan him right - 2
shot with Judith

John - is there any word?

PATERSON: About - Victor? I'm afraid I don't know - I've just come back from the rocket with the last of the dismantled equipment - nothing important. Where's Quatermass?

JUDITH: Still with the police.

PATERSON: Oh. Will you tell him the sound and internal-pressure recorders are still in the van? I'm going to pack my things.

20. Can. 1.
Single shot Briscoe

Pan him left - 2 shot
with Paterson

BRISCOE: (int. shot) Why - what's the matter?

PATERSON: I'm leaving.

BRISCOE: Leaving?

PATERSON: I must. I find I can't stomach Quatermass's sudden tolerance for the impossible. (Looks across room) Judine: by your work on these cacti, Dr. Briscoe, you're still faithful to the cause.

Briscoe leaves shot right

BRISCOE: If there's a possibility not right -

21. Can. 3.
Single shot Briscoe

PATERSON: (acidly) I don't doubt you'll find it for him.

(Phone rings. BRISCOE answers)

BRISCOE: Hello.... Briscoe here... What... who saw him?

Judith into shot right

JUDITH: He's been found?

(BRISCOE shakes head)

22.

CUT C.M: 4 Scotland Yard
Single shot Quatermass
(Cam.3. to Dispensary)

(QUATERMASS on phone. BRISCOE
hastily putting on raincoat)

QUATERMASS: It seems a small chemist's
shop was broken into a couple of
hours ago. It's only just been
discovered. Now, can you come right
away? They've an idea we might
be interested in some of the findings.
Take down this address -

23.

CUT C.M: 1 Research Station
2 shot Judith & Briscoe

(BRISCOE writing. JUDITH)

BRISCOE: As soon as I can. (Tuts
phone down)

JUDITH: Can I come with you?

Pan Briscoe left -
2 shot with Paterson

BRISCOE: I think you'd better not.
(To door, passing PATERSON)

Hold Paterson

PATERSON: When you see Quatermass,
perhaps you'd tell him he'll be
hearing from me.

BRISCOE: All right. Goodbye,
Paterson.

Pan Paterson right to
Judith

PATERSON: (as BRISCOE goes) Goodbye
Did Quatermass say - what they'd
found?

JUDITH: He didn't have time.

Track in to single of
Paterson

PATERSON: (after a moment, his face
working) It's false - it's ideal-
unacceptable -!

GLASS: Disc: Dodd:
Linking music.

24.

NEW C.M: 2 Chemist's shop
Day.
Single shot Chemist

(Cam 1 to Dispensary)

(Close shot of CHEMIST, sitting
on chair near counter. The
floor is still littered with
bottles and bottles - aspirin,
brilliantine, pastilles etc.
that fell when he fainted. He
now has a large strip of plaster
applied to his head, he is
very shaken by his experience)

Pull back - 2 shot with
Lomax

CHEMIST: (a bit dazedly) He - he didn't
speak, you know. That's what was
odd. I thought he might be suffering
from some injury - he had a coat
wreathed round his arm and I unravelled it
and ...

(His eyes close. Faintly,
faintly, towards the counter)

CHEMIST: On the counter - sal volatile - some small bottles in a carton. Got one, would you -

(Chink of bottles)

It's not quite myself yet. Thanks.

(BEST into shot, offers opened bottle. Chemist takes a substantial gulp)

Best enters shot right

LOMAX: (into shot as CHEMIST lowers bottle in shaking fingers) You hadn't tell us what you saw, for the moment. Did he touch you?

CHEMIST: I - I don't think so. I must have struck my head on the counter when I - slipped.

LOMAX: And after that you were unconscious until a few minutes ago?

Chemist rises
Pan then left - door.

CHEMIST: (nods) I didn't know how long it was. I dialled 999 as soon as I came round. (Rising shakily) Now look - this is the dispensary ... (He stops, and BEST offers support, as they go to back room)

(LOMAX and QUATMAN follow)

25
CUT C.A.: 1 Dispensary
2 shot Best and Chemist

(Pick up CHEMIST and BEST as they come through, then pan across shelves - now littered with broken jars and spilled chemicals. Pan down to bench, on which stands the measure, empty.)

(Foot crunch on broken glass.)

Take in CHEMIST, QUATMAN, BEST (see)

CHEMIST: The place is completely wrecked - wanted destruction. My balance, most of the stock....

Loimax enters shot left.

LOMAX: He went out the back way, afterwards.

26. CAM. 3.
Single shot Quatman

QUATMAN: (at bench) What's been in this measure?

27

CUT CAM: 2 Chemist's shop (BEST looking towards doorway)
Single shot Best.

BEST: It's all right, Molly.
Come this way, sir -

Briscoe enters shot right (As BRISCOE hurries in he indicates dispensary)

In there.

28

CUT CAM: 3 Dispensary (As BRISCOE enters, QUATERMASS turns from bench)
Single shot Quatermass

Briscoe enters shot right, QUATERMASS: Gordon - take a look at this

(BRISCOE to bench)

Lonax enters shot right.

LOMAX: Don't touch it. There may be fingerprints - of a sort.

QUATERMASS: What could have been connected from these three bottles?

29.

CAM.1. (BRISCOE starts to peer at the bottles)
Single shot Chemist

Pen him left - group

CHEMIST: I assure you that if these were mixed, the result must have been highly poisonous.

BRISCOE: He's right.

CHEMIST: (hesitantly) Did he - have wanted to take away with himself?

30.

CAM 3. (3 shot. Quatermass Lonax. Briscoe.)
LOMAX: It's possible, certainly.

BRISCOE: Unless - no we're dealing in enough wild guesses.

QUATERMASS: Tell me.

BRISCOE: Well, unless it were to act as a catalyst.

LOMAX: More specifically, please?

BRISCOE: It can happen that a change in chemical composition's helped by the mere presence of a certain substance - though it doesn't itself take part in the reaction.

QUATERMASS: A change in composition -

BRISCOE: Yes.

QUATERMASS: .. further change...

31. CAM 1. Single shot Chemist.
Lomax enters shot left.
32. CAM 3. 2 shot Quaternass and Briscoe.
(Cam 1 to St. James Park)
Int. Chemist's shop
33. CAM 2. Single shot Best.
- (Cam 3 - Chemist's shop)
- Pan - door - Quaternass
- Pan Quaternass - 2 shot with Best
- Fullalove enters shot right, then leaves.
34. CAM 3. 3 shot Fullalove, Lomax and Quaternass.
- LOMAX: Let's stick to facts.
(Looks quickly round. To CHEMIST)
Can you find me an ordinary smallish bottle? To take the contents of this measure for analysis....
- (QUATERNASS and BRISCOE going)
- CHEMIST: (screaming) I'll do my best....
...to get it at the place! He must have been a madman.....
- (BEST is calling to a policeman outside shop, where voices can be heard)
- BEST: No sir, nobody's allowed inside.
- FULLALOVE: (C.S.) I need some aspirin - a matter of life and death!
- BEST: Helly - stop that disturbance will you? Tell them to go home -
- FULLALOVE: (C.S.) There he is - (Calls) Professor Quaternass!
- (QUATERNASS into shot)
- QUATERNASS: (Poora best BEST) Fullalove. (To BEST) Let him through, will you?
- BEST: (looks dubtfully, but looks towards door and nods. To QUATERNASS) You know what he's after sir?
- QUATERNASS: (as FULLALOVE comes into shot) Yes.
- FULLALOVE: It's several hours since you told me you had no statement to make. Things have evidently developed - (He looks round)
- LOMAX: (C.S.) Best, take this back for immediate analysis.
- BEST: (taking bottle as LOMAX comes into shot) Right.
- LOMAX: (to FULLALOVE) However did you -? (To QUATERNASS) Surely you've done enough talking to the Irons?
- QUATERNASS: From what he told me before, Mr. Fullalove's made some intelligent guesses. Before he rushes then into print, I want to give him the facts, as I see them.

Lomax leaves shot left

LOLLX: Quatermass, I won't be a party to this!

QUATERMASS: And trust to his sense of responsibility not to publish them. Gordon.

(LOLLX goes)

[to FULLLOVE] Come on - I'll tell you in the car.

(Cam 2 to Scotland Yard)
(Cam 3 to St. James Park)

35.

MIX C.M.: 4 Scotland Yard, Night.

(S.C. BRISCOE)

Single shot Briscoe.

Pan him right.

Pan him left.

BRISCOE: The absorption of that solution by any normal human system would mean rapid death. They'd certainly have found the body by now. But I don't believe that was a blind impulse - to suicide, mad destructiveness or anything else.

(Take in FULLLOVE, seated, QUATERMASS nearby)

In our theory's right, there's intelligence there - and trained scientific experience. Suppose now, this intercellular union - the one that began in Miss Wilde's house last night -

FULLLOVE: You mean, what happened to his hand?

BRISCOE: Suppose that process had failed to develop? Suppose it found it needed a chemical catalyst might be the means to help the change on - decided what that catalyst should be -

FULLLOVE: And want and got it....

BRISCOE: Exactly

Quatermass enters shot left.

QUATERMASS: So far, we've nothing like proof - only a framework of circumstantial facts and implications. Well, do you propose going into print, Mr. Fulllove?

Hold Fulllove as he rises

FULLLOVE: (shakes head) It's a story to be sure of.

QUATERMASS: I hoped y u'd say that.

36

CUT C.M.: 2

Single shot Lomax

(On door as LOLLX enters, papers in hand)

Fullalove enters shot left

LOLLX: Well, the only definite answer I've got from our lab. is that (Looks up from papers) Fullalove - you still here?

Fullalove leaves shot right

FULLALOVE: (into shot) I'm going to write it and hold it, Professor Quaternass. I'll see you again soon. (He goes)

Pull back and pan Lomax right

LOLLX: (shrugs, turns) Now - they say that stuff would have killed any normal person in five minutes.

Quaternass enters shot left

QU. TERNASS: (into shot, t. map on wall) And how far's the search extended?

LOLLX: (traces a quarter mile circle in middle of floor with finger) This area - very thoroughly indeed. (Indicates Green Park and St. James's Park) I'm going to discount the central part of Westminster - St. James's Park and so on - it's too open, and too public. (Points to Kensington side) I think the small streets are our territory - over here.

37

CAM 4

Single shot Quaternass

Pan him left.

QU. TERNASS: Inspector... if Briscoe and I should be right you'd better be ready for rapid developments. From any quarter, at any time.

LOLLX: Don't worry, we're used to that. We'll find him.

QU. TERNASS: Hm?

38

CAM 2

Single shot Lomax

LOLLX: We had a perfectly clear description from the chemist -

QU. TERNASS: Can you get reports on every incident in the area? Further afield, too. (Tracks in as he taps map) No matter how trivial. Anything at all noticed by men on duty.

LOLLX: Well, we'd probably look ridiculous....

Track in - St. James Park Area on wall map.

QU. TERNASS: People do - when they no longer know what they're looking for.

(Camera has tracked in close on map. Pan across to St. James's Park - clearly labelled - and hold)

39

MIX TO CAM 1

2 shot Janet and Ted. Pan them left.

-- GRACE: Disc:
Linking music.

Band;

GRIMS. Dice: Band:
Big Ben striking half-hour.

St. James's Park.
Night.

(Background of bushes with lights
showing faintly from houses
behind)

On Camera 1

GRIMS: DISC: BAND:
Faint lapping of water and occasional
quacking of ducks, held throughout
scene!

JANET: (O.S.) Well, if the first
one's a girl, then I'd like the next
two to be boys....

(Engaged couple come into shot,
arms round each other. JANET
is a serious girl. TED's name
suggests only that people can't
be bothered to call him Edward.
He is not a rugged character)

TED: Well, I don't know, Jane

JANET: (quietly) My name's Janet.

TED: (I'd just as soon call girls.
(Playfully) I'm partial to girls.

JANET: Be serious, Ted.

TED: The lake looks nice, doesn't
it?

JANET: Same as usual. You said you
wanted to discuss our future.

TED: So I do.

JANET: Go on, then.

TED: Well, that's not a very bright
thing to say is it? (Go on, discuss
our future!)

JANET: Before we get married, we should
know exactly why we're doing it.

TED: (at a last attempt at the
playful) I thought you'd got the
general idea, but still -

JANET: (firmly) I mean - how many,
and when we have them.

TED: (works out that this ought to
be a tender moment) Kid -

JANET: Don't call me 'Mia', Ted.

TED: I don't think we ought to worry too much. You'll see, things'll all work out.

JANET: It's too easy to say that.

TED: (looking grossly round) Well, I mean - when things are all right, let's not worry - just be happy.

GRIMS: Disc: Band:
Burst of quacking.

(Looks towards Island) Look at those birds - they get on all right without a lot of worry. There's no natural need for it, you see. - They just - (He stops, his eyes widen)

JANET: What's the matter, Ted?
Cold? You gave a sort of - shiver.

TED: You see something over there? (He points) In the water - just by the island.

JANET: It's so dark.

GRIMS: DISC: BAND:
Whisper swan.

(Catching TED's alarm) What's that?

TED: Can't be anything....

(KEEPER comes quietly into shot)

40

CAM 3

Single shot Keeper

Pan him right - Janet and Ted.

(Cam 1 - Island)

KEEPER: Quack noises those birds make, isn't it?

TED: (who started at sound of KEEPER's voice) Yes.

KEEPER: That was a whisper swan.

TED: Oh. Must have been what I saw. A big - bird.

KEEPER: Or a pelican - some of those over on the island, too. Quite eerie if you don't know them, about this time.

JANET: (quietly) Let's go, Ted.

TED: You (as they go) Goodnight.

Hold Keeper

KEEPER: Goodnight.

(He looks across at island)

GRNIS: DISC: BAND:
A burst of quacking, hooting, etc.
faintly - then fade up full on CUT

41

CUT CAM: 1 The Island, Night.
Single shot Carroon

(Cam.3. - Outer Room)

(Background of bushes)

EFFECT: Rustling of leaves close at hand.

(Heavy breathing, then through the bushes comes the soaked figure of CARROON. Stripped to the waist, he is crawling on his stomach. He lies still, panting. What can be seen of his skin is dark grey, and he drags his right arm behind him)

GRNIS: Disc: Band:
Big Bon striding three-quarters.

(Hearing the sound, CARROON looks slowly up, then about, as if searching for deeper shelter. He begins to move past camera and as he does so, swings his right arm over. For an instant we glimpse something as big as a bush)

42 CAM 2.

2 shot Best and Lonax

Scotland Yard. Night. (LOLAX has a half-empty coffee cup in front of him)

LOLAX:(into phone) Information Boon? Lonax. Anything in yet? ... All right, let me know if there is... (Puts phone down)

GRNIS: DISC: BAND:
Big Bon striding midnight.

Great Scott - midnight. Best - not here while you can. Back on the job first thing in the morning. There'll probably be a flood of nonsensical reports to cope with. Quatermass must be mad.

BEST: (into shot) You staying here?

LOLAX:(nods) I suppose I'm mad, too.

BEST: Goodnight.

Hold Lonax

LOLAX: Goodnight, Best.

Track in - Close-up Lomax

(BEST goes. Sound of door closing. LOMAX pulls a report before him, begins to read. His head slowly droops, supported by his hand).

FADE OUT

43

FADE UP CAM 1 The Island
Night

GRASS: Disc: Band:
Lapping of water. Occasional quacks.

Track slowly to Close-up
of eyes.

(Close shot of bush - a mass
of small leaves, interspersed
with a moss-like variety - the
whole undergoing a gentle
swaying motion)

GRASS. Disc: Band:
Dig Bon chimes, strikes three.

(Very, very slowly, two eyes
open among the leaves, as if
someone is looking through.
They move forward - and the
mossy foliage comes forward with
them. The effect is not unlike
the "Green Man" of mythology. It
moves slowly out of shot)

FADE OUT

GRASS. Disc: Band:
Earliest bird noise compatible with
bird-life on Island.

44

FADE UP CAM 3 Research Station
Outer Room
Single shot Quaterness

(Not "laboratory" end of set)

(C.S. QUATERNLESS angrily clutching
newspaper - not the Daily
Gazette)

(Cam 1 - Outer Room)

EFFECT: Small clock rapidly
striking seven.

QUATERNLESS: (turning) "I accuse
Professor Quaterness! By John
Paterson, Senior Engineer, etc.,
etc., "...."The British people have
a right to be told how a project
vital to their country's future
went astray"...!..."Lack of
preparation"...!..."How the crew were
chosen" - (Looks up) - the old
(rievance!..."Did they fail in
emergency?" (He crumples paper, throws
it down)

(Take in JUDITH)

45

CAM 1

Single shot Quaterness
Pan him left to Judith

The same string of false arguments
he's been repeating to himself ever
since it happened.

JUDITH: Anything rather than believe
- the other.

QUATERNASS: To take it as far as
this, Paterson must be terrified
out of his wits.

JUDITH: It's wickedly untrue!
When Fullalove prints your
statement, it'll be clear -

Hold Quaternass

Full back and pan him
left.

QUATERNASS: (wearily) It's just a
pity that - this is on the wrong
grounds. Why don't they say:
"Quaternass is an egomaniac who
readily accepts sacrifice from
others, whose meddling curiosity has
insulted in - at least, the loss
of three loyal and valuable lives;
at the worst - something indescribably
horrible.

Judith enters shot right.

JUDITH: There was a risk. Like all
explorers, they took it willingly.

Pan Quaternass right.

QUATERNASS: Only they'd less idea
than any explorers in the world's
history what might lie ahead of them!
Why doesn't Lomax ring - he must
have something by now! (Picks up
phone, rattles receiver rest)
Got no Scotland Yard, will you....

46

MIN CAM: 2 Scotland Yard. Day
Single shot Lomax

(LOMAX at desk, which is heaped
with routine reports. He has
one in each hand. BEST comes
into shot with others)

Best enters shot right

LOMAX: (groans) Not more of these -

BEST: That's the lot.

LOMAX: Nothing from the actual
search, of course! Here - take
a bunch and sit down. Perhaps
you can find a clue somewhere

Best leaves shot right

(BEST takes a clutch of reports.
Phone rings)

Track in - single Lomax

Hollo - Lomax speaking ... Ah,
Quaternass! I've had reports sent
in from every station in nine
boroughs. Every overnight incident.
(Picking at random) Men beating his
wife in Holborn - Drunks from all
over - indecent exposure, Clerkenwell
- something about a lot of dead ducks
- obstruction caused by brewers
waggon, Lambeth - hello? The ducks?

47

CAM. 4.

2 shot Best and Lomax

(Finds it as DEST Into Shot)

DEST: That was one of the last to
come in - I took it down myself,
a few minutes ago.

LOLLA: Some poor constable having to
make a fool of himself - (into
phone) D'you want me to read it?

48

CUT CAM: 3 Research Station
2 shot Quaternass
and Briscoe

(QUATERNASS handing phone to
BRISCOE)

BRISCOE: Yes?.... Yes... There may
be something in this. Will you
get along there and investigate?
We'll join you as soon as we can.
(Phone down) St. James's Park!

MIX TELECINE: Central

Shot 1: Close shot framed map,
panning on to park itself.

Shot 2: L.S. Park. KEEPER and
POLICEMAN watching water

Shot 3: Low angle H.C.S. KEEPER
and POLICEMAN from water's
edge. KEEPER pointing
past camera (They are near
the bird-identification
board.)

KEEPER: (sound on film) Look,
there's another. A widgeon this
time... yes, she's dead all right.
That's twenty... twenty-five
altogether so far. (Straightens)
Haven't seen anything like this
all the time I've been here...

DEST: (O.S.) Seems to be that, sir -

Shot 4: POLICEMAN turns, salutes.
Pan to take in LOLLA and
DEST arriving along path
from Whitehall end.

LOLLA: Now what's this business
about the ducks?

KEEPER: (pointing) Dead ones,
floating in the lake there.

Shot 5: 3- shot near board

No, over there, see. There's a
bar-headed goose - two shovellers
- barnacle goose -

LOLLA: Some sort of poison in the
water? Pike?

KEEPER: Not a chance sir. We've got
some rare varieties. We take care.
The island over there - that's a
bird sanctuary.

LOLMER: This island...

Shot 6: Fanning shot of Island from north bank.

VOICE OF KEEPER: It's called that, sir, but of course it's not really. To put it properly -- it's an isthmus. Joins the far bank at one point.

Shot 7: As shot 5.

DEST: (looking at board) Ruddy shold-duck....?

LOLMER: Best, I want you to get back to the Yard. Pick up Quaternass and Driscoc as soon as they arrive. I'll meet you on the far bank (To KEEPER)

DEST: Yes, sir. (Hurries off)

KEEPER: You're going to deal with it sir?

LOLMER: Yes, don't worry. Now as far as I remember, there's a double security gate -

KEEPER: That's right, sir

DISSOLVE TO:

Shot 8: M.C.S. Security gate to island. It is opened by KEEPER (or actual lodge-keeper) LOLMER goes a step or two inside, stands with back to camera, looking round.

Shot 9: Car pulling up at speed, as near as possible to Gate. Door open. DEST, QUATERNASS and DRISCOE appear and hurry across shot. DRISCOE has sample boxes.

Shot 10: As shot 8. LOLMER turns. QUATERNASS and DRISCOE into shot. LOLMER: Hello, Quaternass.

QUATERNASS: Well?

LOLMER: Nothing yet, but this seems the likeliest place. (Leads way inside)

Shots 11 & 12: Shots of party on Island, searching.

Shots 13, 14 & 15: DRISCOE makes discovery in bushes, shows others, puts what he finds into sample boxes.

Shot 16: Security gate. The party leave, Driscoc hurrying first, carrying the boxes.

49

NIL CAM 1 Research Station.
Outer Room.

Single shot Judith

(Laboratory end. An incubation apparatus has been set up on the table. It has oxygen pipes attached, slung from above, with control valves and dials. JUDITH, BRISCOE, and QUINTERMASS, in lab. coats are examining the contents of the incubator through a flattened circle of Perspex, through which light strikes their faces from within)

JUDITH: (shakily) I've never seen anything so horrible! Like grey moss... and alive. It moved - it was moving.

Pull back to - 3 shot

QUINTERMASS: There's no sign of that now.

BRISCOE: I'll put the oxygen supply up to the limit. (Adjusts valve)

50

CAM 3

3 shot

JUDITH: What else did you find?

QUINTERMASS: Several of the bushes on the island had been almost stripped. There were feathers and --- it was pretty horrible

JUDITH: No footprints? No - sign of any person?

51

CAM 1

2 shot Briscoe &
Quintermass

QUINTERMASS: No. Gordon, can we raise the temperature?

BRISCOE: It's as high now as we care -

QUINTERMASS: Another five degrees?

BRISCOE: No.

QUINTERMASS: Why not?

BRISCOE: It's already at tropical heat inside there - and we don't know what we're dealing with. We can't even classify it as plant or animal -

Pull back as Briscoe walks round and hold him.

QUINTERMASS: We've got to try and keep it alive.

BRISCOE: But the conditions we're producing may have the opposite effect.

QUINTERMASS: We found three of these specimens in a rapidly deteriorating condition. Two of them are now in the hands of Home Office pathologists.

BRISCOE: They've decided to maintain normal temperatures -

QUATERNASS: In their wisdom! So it's up to us to vary conditions on this one.

BRISCOE: (after a moment) Another three degrees then. (Adjusts heating control)

52

CAM 3

2 shot Briscoe and Judith

JUDITH: (turning away) What can those be? Actual - fragments?

BRISCOE: From the main individual? No - the structure's far too strong. They're more likely to be - let's call it - trial runs. Separate attempts at a new inter-cellular union.

JUDITH: And this time - it's succeeded ...

Quaterness enters above Judith

QUATERNASS: That's what we're afraid of. Even Lomax was finally convinced.

JUDITH: But they must be able to find out where - It can't have gone far -

QUATERNASS: They're going to do everything they can.

53

CAM 1

3 shot

JUDITH: Not knowing what They're looking for. (Turns, looks into incubator)

QUATERNASS: Up to now, that's the only evidence... (JUDITH turns, looks into incubator) ... of what we're to expect.

JUDITH: I thought I saw - (Starts back) It did - it moved.

Quick track in single shot of Quaterness and incubator

QUATERNASS: (quickly to incubator) The pulsation again... yes, yes... (to BRISCOE) You see - we are on the right lines!

54

INT. CAM: 2 Scotland Yard, Day.
2 shot Lomax and Inspector

(Close shot of LOMAX seated on bench)

LOMAX: (into phone) Hello... hello? (Rattles the receiver rest) I've been cut off - I was through to the D.P.C.... Hello? Chief Inspector Lomax again. About this architectural programme that's being televised from Westminster Abbey tonight - can you tell me what time your people are due to finish?

(Track back to take in two uniformed POLICE INSPECTORS nearby. The large map of Westminster on the wall now carries all signs of military manoeuvres - flag-pins, arrows etc.)

Hold Lomax

Pan Lomax right - map

55
CAM 4.

2 shot.

LILIAN: It's in connection with a search we're making. We don't want to interfere unnecessarily with people leaving the area... Now they'll all be gone by that time?.... Right, thank you very much. (Phone down) That's one more item fixed. (Goes to map) Sounds like a small scale affair, starting at 7.30. In any case, by that time, the big risk of the evening should be over - for better or worse.

1st INSPECTOR (also at map) Victoria Station, 7 o'clock. Couldn't the reception be transferred to Waterloo?

LILIAN: It's for the long-awaited chiefs from West Africa. The Colonial Office won't hear of any change that might give offence.

1st INSPECTOR: Going to be a large crowd?

LILIAN: (significantly) And ample opportunity.

1st INSPECTOR: This description that's been issued: "Believed to be dangerous" is about the most definite part of it.

LILIAN: I know. All your men can do is watch for anything that excites suspicion - and they mustn't talk. We don't want to start needlessly alarming rumours. Now - (to map) I'll just run over the movements we can expect in the area tonight. About 8.15, Horseferry Road - will be blocked for some time by the delivery of a giant factory boiler - (Sound of door opening. He looks up and into shot)

56
CAM 2.
Single shot Dost

Lomax enters shot right

DOST: That drunk and disorderly case - he's outside now.

LILIAN: (annoyed) Oh, Lord - !

DOST: Sounds as if there might be something.

LOCHIE: All right - bring him in.

(BEST goes)

57

CAM 4.

2 shot Lomax and Inspector.

This won't take a moment. A drunk
picked him up about four this
morning - sent along from Cannon
Row -

1ST INSPECTOR: One of your unusual
incidents?

BEST: Inside, now.

(The DRUNK is hustled into shot.
a bedraggled regular visitor
to the police courts. White-
faced, he looks up in alarm
at the police)

58

CAM 2

2 shot Lomax and Drunk

DRUNK: (frightened) What's all this
fer? It's persecution - I never
done anything; -

LOCHIE: All right, sit down here,
will you?

DRUNK: (sits) Why can't I just have
no one day's imprisonment same as
usual? I might even pay the fine
for a change - I got the five bob
on me -

LOCHIE: In a few minutes. Now what
was this story you told the constable?

DRUNK: I know - he made out I was
drunk, but it's my state of 'ealth,
yo see. I've only got to take a
drop, an' I'm for it.

LOCHIE: Can you remember what you
told him?

DRUNK: The reason I was runnin'?
I was frightened. I run an' run
about 'alf a mile - lookin' for
a copper. (He remembers and looks
uncomfortably in the direction of
the police) - an' when I found one,
I only run me in.

LOCHIE: What frightened you?

DRUNK: Well, like I told 'im, it
was this - it was this - (He swallows)
sort of rustlin' noise.

LOCHIE: Can you tell me where you
were at this time?

DRUNK: One o' them little streets,
Westminster Hall way. I'd bin sittin'
in a doorway, 'cos I wasn't feelin'
too well.. and I seen.. (Swallows)

Track in to single shot of
drunk.

DRUM: (frowns) ... I'm sure I seen it.

LOMAX: What?

DRUM: At the end of the street, just for a second - I couldn't even make out the shape properly - just that it was big, an' then it went round the corner... (Remembers) Oh, my heavens!

53
CAM 4
2 shot Best and Lomax

LOMAX: How was this figure walking? Slowly? Quickly?

54
CAM 2
Single shot drunk

DRUM: (stares blankly for a moment) Walkin'? 'Ow could it be? Didn't I tell you? It was 'ish up on the wall!

(A pause)

I must 'a been cut!... Must 'a been

GRIMS: Disc: Band:
Linking music.

55
: CUT C.M.1 Research Station.
 Outer Room. Day.
Single shot Driscow

(C.U. DRISCOE at end of room)

DRISCOE: (into phone) But you had two specimens.... Both of them? How long ago?... I see. No resuscitation was possible, I suppose? ... What was the final condition?... Withered and dry...?

(Cams. 2 and 4 to
Interior Scanner)

(Ten towards incubator, which is being closely watched by QUATERNASS and JUDITH, who has a notepad and pencil)

Pull back and pan left
to Quaternass and Judith

No, the one we have is still surviving. It's actually increased in size - very rapidly indeed. During the last half-hour. By seven or eight centimetres. And movement throughout the whole structure is now continuous... Of course, if you wish. I'll keep you informed. (Sound of phone being put down)

56
CAM 3
2 shot Quaternass and Driscow

QUATERNASS: What did they say?

DRISCOE: (into shot) They'd like to inspect it.

QUATERNASS: I'll have no interference now... Gordon, you believe there's a chance that any other here may also be taking place in the main organism?

BRISCOE: I'm convinced it's possible.

QU. TERNLASS: Take a look.

BRISCOE: Yes, it's still spreading... grey fronds... something like tiny tendrils...

QU. TERNLASS: I can't mean these.
(Points) There - see?

BRISCOE: (pauses for a moment, then, almost under his breath) No, no - not already! (Rubbs a hand deliberately across his eyes, looks again) Sporangia! One... two... three... four, five, six... seven... nine... ten...

QU. TERNLASS: Spore-producing patches?

BRISCOE: That's what they're going to be, I'm sure of it (He rises in concern) It must be developing at a fantastic speed.

57
CAM 1
Loose 3 shot.

QU. TERNLASS: Going into a reproductive stage... and a few hours ago, it had almost perished.

JUDITH: Spores... they'd be microsporic...

BRISCOE: Each of these patches might generate hundreds of thousands of them.

JUDITH: You think there could be danger -?

Hold Briscoe and pan him left.

BRISCOE: Normally with plants - fungi - there's only the smallest chance of a co-infection, from a few species. But in this case -

58
CAM 3
Single shot Quaternass

— (A pause)

QU. TERNLASS: Now - even if the... individual itself has a similar structure, it may not be in the same stage of development. It may have passed it; it may not have reached it yet. We'll assume the latter - until the thing's located.

Briscoe enters shot left

BRISCOE: Aren't you being optimistic?

QU. TERNLASS: Given, how long before the... stage.

59

CAM 1

Single shot Judith

Pan her right - 3 shot.

QUINTERMASS: Yes! But the incubation may have put this ahead. We've got to make the most of the advantage - if it exists.

JUDITH: What are you going to do?

QUINTERMASS: Gordon, how long before the spore stage occurs?

TRISCOE: (glances into incubator, shrugs) An hour.. perhaps less.

QUINTERMASS: We'll test for the possibility of infection. In this sealed container, so there'll be no possibility of the spores escaping. Now we'll need subjects - rats, rabbits, guinea pigs -

TRISCOE: I think we've some animals left in block -

60

CAM 3

Single Quintermass

QUINTERMASS: Right, then you'll handle it? In the meantime, we ought to warn Lomas. (Consults watch) Blast - he'll have gone to Victoria Station by now - (picks up phone) - I'll leave word for him. Get the Scotland Yard.

(Can 1 - Model of Poet's Corner)

(Can 3 - Commentator's Corner)

(TRISCOE hurries out)

MIN TELECINE Central

SOUND ON FILM

1. Establishing shot, Victoria Station, near Continental arrival platforms.
2. Close shot of woman collapsed on ground near barrier. She is raised off ground by a very young Constable. The INSPECTOR hurries into shot, bends down, pats her face. She opens her eyes. INSPECTOR looks up as LILLY appears.
3. St. John Ambulance man into shot, kneels, taking place of INSPECTOR. Pan INSPECTOR across to LILLY.

(Slight crowd noise, natural station sounds)

INSPECTOR: Only mother faint.
(To woman) D'you feel better now?
(She nods weakly)

INSPECTOR: She's all right.

LILLY: That's the fifth tonight. Each time I've thought "This is it" What's the tally of men questioned?

INSPECTOR: Three with hands bandaged or covered up, a few others behaving oddly or suspiciously. Two pickpockets arrested.

LOLLER: Nothing, in fact.

INSPECTOR: I'm glad it's over, with a crowd that size. These West African chiefs must have surprised themselves with their own popularity.

LOLLER: Yes, But it's melting away now quickly. (Notices Constable hovering, notebook in hand) That man wants to speak to you?

4. On CONSTABLE as INSPECTOR turns
He raises opened notebook and
they go into huddle

(Deafening train noise)

5. LOLLER looking round. BEST into
shot.

BEST: Well, sir... what's the next item?

LOLLER: There's the television unit down at the Abbey - we needn't worry about them. Then the traffic deviation from Horseferry Road - that could give trouble.

6. CONSTABLE salutes INSPECTOR,
who looks after him with a
half smile for a moment,
before returning to LOLLER

INSPECTOR: I think we can dismiss the extra men in a couple of minutes.

7. Three-shot

LOLLER: What did that boy have to say?

INSPECTOR: Showing his regard for duty...

LOLLER: Oh?

INSPECTOR: Something he'd noticed this morning, near the Abbey. It's been haunting his conscience.

LOLLER: What?

INSPECTOR: A small piece of stone-work had crumbled away, that's all - Came down on the press surround. (Looks across station) I'll take them off the barriers first -

BEST: (to LOLLER) It couldn't possibly, could it? Have to do with us?

INSPECTOR: Now wait a moment - that was a chip of one of the battress pinnacles - they're a hundred feet in the air.

LENN: (thoughtfully) Last night...
remember what that drunk thought
he saw?

BEST: 'It was... high up on the
wall'.

INSPECTOR: But he was drunk.

(The other twelve look at each other)

LENN: Come on!

6. LENN & BEST hurry out of shot,
leaving INSPECTOR looking
doubtfully after them.

(He and BEST hurry out of shot,
leaving INSPECTOR looking
doubtfully after them)

DISSOLVE TO

9. Westminster Abbey, pointing up
at towers - shot from near
Westminster Hall. Pan down
to show C.D. van near north
transsept.

10. Scanner Van with rear door
open. PRODUCER and COMMENTATOR
outside, smoking a last
cigarette.

11. 2-shot. PRODUCER & COMMENTATOR
PRODUCER looks at watch, nods
at COMMENTATOR, who throws
cigarette away. As he goes
out of shot, PRODUCER gives
him thumbs-up sign, grins and
enters van.

62

CUT CAM: Int. Scanner. Day GRAMS:

Long shot interior of van.

TV Station opening music,
hold under.

(PRODUCER closes door, takes his
seat between SECRETARY and
S.T.O.L.E.)

(In front of control panel,
at lower level, can be seen at
least one of RACKS OPERATORS,
crowded in by the high silhouette
shape of the racks. Monitors
above give flashing beams of
light on to faces of PRODUCER
and his companions.)

Producer in left and sits.

The view is as if one of the
van had been cut away, and looking
towards the rear. The racks
are in extreme foreground, to
one side of screen)

PRODUCER: Only hope Terry can keep the old boy off the technical stuff.
(Puts on headphones)

SECRETARY: It won't be easy - he's getting more nervous by the minute.

PRODUCER: (looking at monitor) . . .
Eminent architect, scared stiff,
on camera 2. Poor beggar.

SECRETARY: I hope he comes through all right.

62

CAM 4

Single shot Producer

PRODUCER: He's safe in Terry's hands... Camera One, on the North side - he's getting a very nice picture indeed. Camera Two, on the beds. Peter, brighten that screen for me, would you? -

(Racks MAN rises to do so)

- just a little. Thanks. Three on Foot's Corner (into microphone)
Three, could you just show me the pan up towards the Rose Window?
(Looks at monitor)

63

CUT CAM: 1 Model of Foot's Corner

(Camera pans slowly up from near floor level)

PRODUCER: (C.S.) Yes, that's all right. Down again.

(Camera pans down)

Try panning right a little - I do want to get as much as possible of that statuary group.

(Camera pans slightly right)

64

CUT CAM: 2 Int. Scannor

2 shot Producer and Secretary

PRODUCER: (into microphone) Fine, Three - now just hold that shot as your starting position. (He pulls jacket off, loosens tie) Warm ..
evening....

SECRETARY: Three minutes to go.

Oh - did you tell Sir Vornen about not getting out of shot near the beginning? Remember what he did at the last run-through?

PRODUCER: Terry told me he'd mentioned it. I didn't want to make too much of it.

Looked terrible, particularly so near the start.

PRODUCER: Uh. (Looks up) There's
Terry coming into position now. Let's
see if he reminds him.

65

CUT CAM: 3 Commentator's Corner

2 shot Sir Vernon Dodds
and Commentator.

Pan then left

(SIR VERNON DODDS - a dapper
man with a worried look - is
looking out of shot, towards the
ground. COMMENTATOR now
carrying hand-microphone, is
towards camera, nods then,
turns to SIR VERNON)

COMMENTATOR: (on echo) It's almost
time now, Sir Vernon.

SIR VERNON: Oh yes.

COMMENTATOR: (gently) You will
remember not to turn away from the
camera, won't you?

SIR VERNON: Of course I shant.

COMMENTATOR: (pleasantly) I know
how easy it is, referring to -
those sedilia, for instance.

Hold Commentator

SIR VERNON: I don't turn far - just
like this. (He turns out of shot)

COMMENTATOR: Just a little less.
Otherwise perfect. (He smiles
confidently)

SIR VERNON: (nervously) You don't
have to worry about me.

66

CUT CAM: 2 Int. Scanner

2 shot Producer and Sec.

SECRETARY: Poor old chap.

PRODUCER: Here's Mary Halcott. Sound
up.

MARY HALCOTT: (recorded) Good evening.
In a moment or two we're going to
visit Westminster Abbey for the
first programme in a new series on
English Medieval Architecture...

PRODUCER: (over this, into microphone)
Canning announcement going out - stand
by, everybody.

MARY HALCOTT: (recorded) Following
the Howards at eight o'clock...

(Knocking on door of scanner.
The SECRETARY turns sharply.
Others peer)

PRODUCER: What on earth's that?

SECRETARY: Somebody knocking on the door.-

PRODUCER: Stop them - get them away - quickly!

(More knocking as SECRETARY hurries to door)

HARRY HALLIDAY: (during above) ... there will be a short film.... then at eight-thirty-five a tele-recording of this afternoon's football match ...

67

CAM 4

2 shot Secretary and Lomax

LOMAX: (as seen as SECRETARY opens door) I'm from Scotland Yard. Can I speak to the producer -?

SECRETARY: We're starting transmission in a few seconds - it's quite impossible

LOMAX: (entering) I must - it's about your people inside the Abbey -

68

CAM 2

2 shot Producer and Lomax

PRODUCER: What about that?

LOMAX: I've reason to suspect there may be danger -

PRODUCER: (agitated) What are you talking about! Please go now, will you - we're practically on the air. (Turns quickly to control panel) Stand by to cue Commentator... (Fades up vision control) on you, Camera Two. Right, cue him.

69

CUT CAM 3 Commentator's Corner
Single shot Commentator

COMMENTATOR: (on echo) Good evening. Tonight we're going to look at just a few features of this magnificent building, and here to describe them - and explain their meaning and purpose in the structure, is SIR VERNON DOUGLAS, F.R.I.C.

Sir Vernon enters shot right SIR VERNON: Good evening.

COMMENTATOR: Now, Sir Vernon, perhaps you'd very briefly indicate the line you intend to take.

SIR VERNON: Yes, of course.

70

CUT CAM 2 Int. Scanner
3 shot.

(All watching monitors intently
LOMAX examining each in turn)

SIR VERNON: (C.S.) First of all I think we should refresh our memory of this superb building with a brief look round.

PRODUCER: (presses button) On you, Camera One.

SIR VERNON: (C.S.) The North Aisle The majestic supporting piers can be clearly seen -

71

CAM 4.

2 shot Lomax and Producer

LEWIS: (C.S.) During the day - have any of your camera crew noticed -?

PRODUCER: (angrily) My dear man, we're on the air! If you're going to stay, be quiet!

72

CAM 2

3 shot

SIR VERNON: (C.S.) In these four days erected during the reign of Edward the Third, the detached shafts of iusbock marble surrounding the piers, all have an additional shaft attached to them.

PRODUCER: (wincing) He's well away. It'll be Foot's corner next. (Into microphone) Coming to you, Camera Three.

SIR VERNON: (C.S.) This is in contrast to the simpler pier-formation in the sanctuary and transepts.

PRODUCER: (pressing button) On you, Camera Three.

73

CUT CAM: 1 Model of Foot's Corner

SIR VERNON: (C.S.) ... Exemplified in this view of the famous South Transept - known as Foot's Corner.

PRODUCER: (C.S.) All right, Three - start panning up.

(Camera begins a very slow pan)

SIR VERNON: (C.S.) As reprinted to the materials of English poets...

74

CUT CAM: 2 Int. Scannor

3 shot.

SIR VERNON: (C.S.) (Slowly during following) Chaucer... Shakespeare... Spenser... Donne... Milton... (Etc. - check site)

LEWIS: (C.S.) Look, - I've got to explain myself. We've received information that could be an indication of serious danger -

75

CAM 4

2 shot Lomax and Producer

76

CAM 2

Single shot Secretary

PRODUCER: (turning sharply) I've had enough of this! We were promised this police search would not interfere with us in any way! Now you come bursting in here and try to upset the whole -

SECRETARY: (Ah. has been watching monitor) (Half rises (grabs his arm.) Look!...

S.TEL.E: (who also sees it) Up above Foot's Corner - there's something moving.

(For a moment they all stand transfixed)

77

CUT CAM: Model of Foot's Corner

(Camera near top of panning movement. Through the arches of the triforium on the east side of the transept is descending a thing - a mass of tendrils and mossy tufts)

SIR VERNON: (C.S. his voice fading away in fright) The painted glass of the West Window... is ... modern... Whatever is that! Can you see?

(Clamour of enquiry in the Scanner

78

CUT CAM: 2 Int. Scanner
3 shot

(PRODUCER presses button sharply)

PRODUCER: In you, Camera Two. Just hold it.

SECRETARY: There's something wrong up there - terribly wrong.

PRODUCER: (into microphone) Keep your positions, everybody - we'll try and straighten this out. Tell Terry to keep talking - anything at all, but he mustn't stop till I give the word -

Sec.: I've got a line to Alexander Palace -

79

CAM 4

Single shot Lomax

LOMAX: (hurryin' to door) Post, where are you? It's there - inside the Abbey! Quickly now -

80

CAM-2

2 shot Producer and Secretary

SECRETARY: (staring at monitor, terrified) It must be 20 feet across what - what is it -?

PRODUCER: (into phone) Hello - hello, A.I.? Presentations.

- 35 -

PRODUCER: (continued) Listen -
emergency!

GRMS: Disc: Band:
Fade up: music.

81

MIN CAM: 3. Roller Caption.